Dancing Star

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his issue... Harvest Moon Ball ★ Your Child and Ballet

News Briefs

Katherine Dunham, whose name was recently linked with Prince Aly Khan's, is mending from an appendectomy.

Nina Youshkevitch has recently created a new Ballet, 'The Infinite.' This is a complete Ballet with an original story by this young choreographer. Auditions are being held at the Shurman School of the Dance in N.Y.C., for boys and girls who are advanced dancers. Rehearsals begin October 1st. Students from the Shurman School who are taking part in the Ballet are: **Irene Spence, James Smith, John Mincieli, Eleanor Atkins** and **Ed August.** Original music is by **Douglas Townsend**, costumes are by Simon Lissim.

The Los Angeles **Biltmore Bowl** for the first time in its history introduced a line of chorus girls into its entertainment policy.

Charley Chaplin is bringing **Claire Bloom**, 20 year-old British star of 'Ring Around the Moon' in London, to the U.S. to play a ballerina opposite his role as a clown in 'Limelight.' Chaplin stated: 'Miss Bloom is very intelligent and charming, alive and with a wealth of talent.'

Brownee Brown of Santa Monica, California, and **Mary Tiffany**, of Los Angeles made a flying trip through New York together.

Simon Semenoff, Internationally known ballet master and choreographer, is at work on a ballet which will be featured at the Hollywood Bowl early in 1952. (concluded on P 12)

Dancing Star

NOVEMBER 1951

Volume 1 Number 11

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GENE NELSON and JANICE RULE, in STARLIFT. A WARNER BROS. production.

★ DANCING STAR ★

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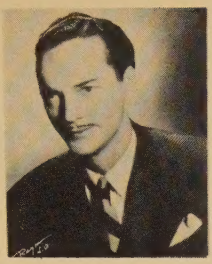
-ADVERTISING RATES ON REQUEST-

Dance Lines

by Gordon Keith



IF YOU WONDERED

Because our staff on the DANCING STAR is limited we are still trying to get caught up on back work after our trip East this summer. Quite a number of our readers wrote in asking what the delay was in getting out last month's issue. Hmmmm... But seriously, we are happy that folks are interested enough in the DANCING STAR to take time out to write us what's on their minds.

A THANK YOU

We want to thank all of the Dance Teachers' Associations who so generously permitted us to display the DANCING STAR at their annual conventions this year. Among them were: *Dance Masters of America, Chicago National Association of Dancing Masters, Dance Educators of America, Dance Teachers' Club of Boston, Associated Dance Teachers of Southern California and Dance Masters of California.*

THINGS WE SHOULD HAVE KNOWN:

Ethyl Mattison (Mrs. Johnny Mattison) is a top flight professional dress designer. A few of her celebrated clients are, Joan Edwards, Annette Warran, Lois Ray, Mrs. 'Spike' Jones.

William J. Ashton, Secre-

(Concluded on page 18)

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Dancing Star

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YOUR CHILD and... Ballet

by THALIA MARA

what can ballet training do for a child?

Proper ballet training does many wonderful things for a child. For one thing, it builds a beautiful body – not only beautiful symmetrically but strong, sound and healthy. This naturally includes the development of good posture, grace and poise. Also, in the physical aspect many defects can be corrected. We will take up this point in more detail later.

Apart from the physical development of the body you will find that ballet will be mentally stimulating to the child. The technique requires great concentration, the mind becomes quick and alert and the memory becomes highly trained. Physical and mental co-ordination are the direct result of consistent dance study.

The study of classical ballet dancing promotes and encourages an interest and love for all the arts thus opening up the wonderful world of culture to the child. Since dance and music are so closely related, the child learns to love music. In a good school the teacher uses good music and the child absorbs this and develops a genuine feeling for music. In the same way a knowledge of design, color, drama and literature are absorbed – through observing the performances of professional ballet companies whose works fuse all of these arts.

An important point now: the adolescent is provided with a healthy emotional outlet. The child finds self-expression through dancing and this is an emotional safety valve.

at what age should a child begin ballet training?

Eight years of age should really be the earliest at which to undertake the study of ballet although an exception can be made for some children at the age of seven. Two good reasons for this exist. 1. Ballet exercises are too rigorous for the very young child as the bones are not fully ossified particularly in the foot and the knee is not strong enough to endure training. 2. Most children do not have the capacity for the mental concentration required until they reach this age.

Between eight and twelve years old is the ideal age although this does not preclude beginning in the early teens.

(continued on page 17)

Breezing Through New York

Marya Saunders, ballerina and actress daughter of the late Lola Menzeli, just signed with Rogers & Hammerstein as Mignonette in the Broadway hit 'The Happy Time' which opens at the Cass Theatre in Detroit, October 22nd.

Hilary Grey has just informed me that three of her paintings were accepted by the Imperial Art Society for exhibition. Hilary is a London, England ballerina and artist.

Danilova, star of the Ballet Russe will conduct special classes in mid October at the Armand School of the Dance in Detroit, Michigan.

Arthur Mahoney, director of the Ballet Repertory in New York City, will leave at the end of this month for Charlotte, North Carolina where he will conduct special classes for the N.C. teachers under the sponsorship of Selva shoes.

Dorothy Wescott, of New York, completed her line girl engagement in Atlantic City and will now devote her time to television and her dance studio.

Dance Teachers of Boston had a most successful Normal School at the Bradford Hotel in Boston, Mass., where the incomparable **Hilda Butsova** of the original Ballet Russe fame instructed , as did **Helen Flanagan** and **Donald Sawyer**.

(Concluded on page 16)

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

IT PAYS TO STUDY DANCING

Seventeen year-old **Donna Cheneler** of the **Merkel-Ford Studio**, of Peoria, Illinois, recently signed a contract with the internationally famous **'Four Fayes.'** Donna was selected for her acrobatic ability from more than 40 girls which the troup had been auditioning for three months. She leaves in October with the troupe for Germany.

For the past ten years Donna has studied a variety of dance types. She took a total of six lessons weekly. Her acrobatic teacher is James Rozanas.

MARGOT FONTEYN, DISC JOCKEY

Prima ballerina, **Margot Fonteyn**, of Sadler's Wells, has signed as disk jockey with a London Radio station.

Her contract calls for 26 one-hour shows. These will be biographical programs in which the ballerina will describe various aspects of her dancing career. She will also introduce the music of many well-known ballets. The show is to be aired this fall over WQXR in New York.

TRAVELS 600 MILES FOR HER DANCE LESSONS

Carol Cross, a student of **Charley Baker**, travels 600 miles roundtrip (Needles to Hollywood) each month for dance lessons. (Ed. note: And we've known folks who complained about having to walk three blocks from the bus line.)

TWO, WIN DANCE SCHOLARSHIPS

The Shurman School of the Dance in Carnegie Hall, N.Y.C., awarded their annual scholarships of 1951 to **Rae Arlynn Denney**, thirteen year old student of **Helen Wilson** in Norfolk, Va., and to **Tom Mixon**, fifteen year old student of the **Alpha School of the Dance** in Meridian, Miss. These talented winners traveled to New York to spend their summer in a four week concentrated course of Ballet and Tap at the Shurman School.

Each year the school's director, **Miss Sunya Shurman** offers this opportunity to ambitious dancers throughout the country. Contestants are submitted by their home town teachers.

CONSERVATORY TO AWARD DEGREES

Beginning Sept. 24th, dance students at the **Boston Conservatory of Music** may matriculate in a course leading to the degree of Bachelor of Fine Arts.

The Conservatory is the first in Massachusetts qualified to give such a degree to dancers.

After a successful summer tour of Australia, **Jan Veen** returns to his position as Director of the Dance Department.

DANCER GENE NELSON LAUDS ICE FOLLIES DANCING

Pat and Stanley Kahn attended the opening of the 1952 edition of the Ice Follies in Hollywood, Sept. 6th. Pat felt quite elated when **Gene Nelson**, (the movie dancer) upon being introduced to her, remarked: 'The dancing portion of the Follies is particularly good this year.' Stanley, Pat's husband, is dance director for the Ice Follies.

Dancingly Yours,

Beatrice de Baltazar

WILL HOLLYWOOD BECOME THE TV CENTER OF THE U.S.A.?

The number ONE TV man, Ken Murray, told me when he was out here in Hollywood on his vacation this summer that the answer is a very definite and positive 'NO.' His reasons were clear and simple. 1. The population reached in the East in a concentrated area so far outnumbers that of the present West that audience and talent alike are more readily available. 2. The old tried and successful radio excuse from the stars that they wanted to live in Hollywood and make a movie from time to time, just won't hold here. For a radio star to make a movie hit only helped the radio program, however, on TV they are one. 3. The powers that be in the East, I am given to understand, will not allow their 'center' to be located in Hollywood. Combing the by and large picture for TV I believe that Ken Murray is the most astute authority, if not the most profound, in the business end of his work, and consequently one of the most eminent authorities on the subject today.

Billy Daniel with Lita Baron, held over at the El Rancho in Las Vegas, Nevada.

HOW DO YOU FIND A JOB ON TV?

Dance! And appear on all the different shows you can.

(Concluded on page 14)

Harvest Moon Ball

By JACK SMITH

Blonde and beauteous Susan Meyer and her silver thatched partner, Alfred Dowling, danced their way to the All-Around Ballroom Championship of the 17th annual Harvest Moon Ball at Madison Square Garden on September the 12th. Before a standing-room-only crowd of 18,591, the Dowlings' superbly executed Tango routine won them not only that championship but also paved the way for their winning of the all-around crown. It also brought the revelation that they are bride and groom of seven months.

It was a night of extremely keen rivalries, in which ties resulted in almost every dance, and of exceptional performances by the glittering array of professional entertainers.

Leading up to the crowning of the Downings as All-Around champs were the various individual contests in the six Harvest Moon dances—Fox Trot, Tango, Rumba, Viennese Waltz in the ballroom division and the Polka and Jitterbug Jive.

Fox Trot Winners.

The first winners of the night—in the Fox Trot—were the veteran Harvest Moon couple of Sam Mergel, a dress operator and Eve Wasson. It was a long-awaited victory for Sam and his partner, since Sam had danced in the Harvest Moon every year since 1939.

There was a tie for second place between the teams of Betty and Al Groppelli and Tom and Gloria Muscarella. In the resulting dance-off second place honors went to the Groppellis.

Although the Dowlings didn't figure in the Fox Trot awards, they really came into heir own in the next competition, the Tango. They won this with no dispute, but once more there was a tie for second place and once more the Groppellis were involved.

Win Out Again.

This time they were deadlocked with the popular Connecticut couple of, Darien, Gene Peterson, and Pat Griffin, Stamford, with the Gropellis again winning out and the Stamford team taking third.

Take Rumba Honors.

The third of the Ballroom champs to be crofned came when the Rumba contestants took the floor and this time the Groppelli's, who had figured in ties in the Fox Trot and Tango, danced to a clear-cut decision. With this likable team entering the winning circle, there were, for the first time in the night, no deadlocks for the remaining awards.

In second place, came the Connecticut team of Pat Griffin and Gene Peterson, and in third place, Tom and Gloria Muscarella.

This brought the program to the real action phase which, of course, means the Jitterbug Jive. In this, after some of the most acrobatic dancing seen in recent years, the winning team was the combination of Margaret Bethea, and Delma Nicholson.

There was a tie for second place in this dance, too, with the teams of Ann Catalfuno, and Lucky Kargo, dead- locked with Coreen Brooks, and Lee Moates.

The dance-off brought second place honors to the Catalfuno-Kargo tandem with their rivals taking third.

In the last of the Ballroom dances —the Viennese Waltz, the Griffin-Peterson team finally broke through

(concluded on page 13)

The above article, somewhat condensed, is reprinted through the courtesy of the New York DAILY NEWS, and writer Jack Smith.

FRENCH CHORINES ARE UNDERPAID

France is expecting some 3,000,000 tourists before the close of its season this year. American tourists spend 45 percent of their vacation money on Atlantic travel fares.

In Paris, the price of professional entertainment continues high, with the result that many tourists avoid Parisian night life and visit instead, points of scenic interest, such as the Eiffel Tower and the Louvre.

Irrespective of the outlandish prices charged for entertainment, Paris entertainers are decidedly underpaid. For example: At the Folies Bergere chorus girls receive $2 a day, and this, regardless of the number of performances. The girls are not paid extra for rehearsals for a new show while the old one is still playing. Only on new shows are they paid for rehearsals. If they perform sans clothing they receive 85 cents more an hour.

Chorus girls are not given time off. However, the Syndicate Des Artistes (their union) demands one extra day's pay per month for the girls. Employers are supposed to pay 40 percent of the employee's pay to the government for social security. To avoid this, many clubs and theaters issue pay slips showing that the chorines receive approximately half of their actual earnings.

French authorities tend to overlook such obvious discrepancies for as one tax collector said with a shrug,' 'How can a club stay in business if it has to pay out 65 percent of its gross in taxes?'

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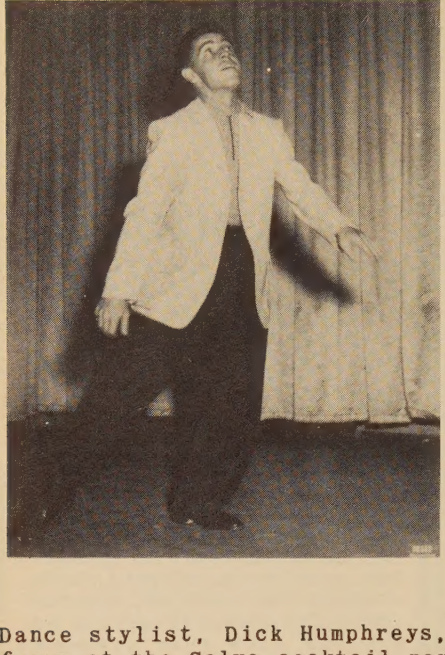

Dance stylist, Dick Humphreys, performs at the Selva cocktail party in Washington, DC. Dick made two concert tours with Veloz and Yolanda; was seven months with Ken Murray's Blackouts and had the dancing lead in the RKO production 'If You Knew Susie.' At present he has an engagement with Uncle Sam.

Right: A portion of the Baker Dancers Hospital entertainment unit drape themselves attractively for a bit of well deserved publicity. Left to right: Virginia Buck; Rose Mary Trifilette, Eva Lou Kuney, Norma Hendricks, Dolores Esposito, Roberta Allan, Dot Lambert and Audrey Kemplin.

The troupe's sponsors are Dancers International, Mc Neil Stanley, De Soto dealers of Los Angeles and Joy De Castro of MGM.

Miss Sunya Sh
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Left: Baker Dance Caravan pulls into Camp Pendleton, Marine Base, near San Diego, Calif., for one of a series of hospital shows. First car: Charley Baker, President of Dancers International, Virginia Buck, Norma Hendricks and Rose Mary Trilette. Second car: Charles Peck, Dot Lambert Dolres Esposito and Ro

Dolores Esposito and Roberta Allan. Third car: Audrey Kempler and Eva Lou Kuney.

Donna Cheneler, former acrobatic pupil of the Merkel-Ford Studios in Peoria, Ill., is now with the Internationally known acrobatic act, 'The Four Fayes.' (See story on page 6)

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NEWS BRIEFS
(Continued from page 2)

Miss Nina Popova, recently of Broadway's 'Kiss Me Kate' and 'Call Me Madam' has joined the 'Show Of Shows' with Cid Caesar and Emogene Coca, appearing every Saturday on TV. They will run forty weeks.

●

The summer session of the **Boston Conservatory of Music** was concluded with a performance of 'Three Plays For Dancers' by William Butler Yeats and directed by **Harry Coble**. Dancers from the **Jan Veen Studio** in the cast were: **Adele Hugo**, assistant to Mr. Veen, **Ruth Sandholm**, ballet instructor and **Louisa Churchill**.

●

Students of the **Olga Ziceva Ballet School** in San Mateo were selected to dance the ballet 'Little Women' on the Armand Girard TV Show in San Francisco. The dancers are Brenda Tonine, Sandra Roveta and Linda Lawrence.

●

Mary Skeaping, Ballet mistress of Sadler's Wells has just recently created a ballet to the Selva-Ringle tune of *The Waltz of Love*. Mr. Selva plans to include the printed Skeaping routine with each purchase of this song at no additional cost.

Ballroom Patter

by David Storm

HAVE YOU EVER WONDERED WHY SOME GIRLS GO TO DANCES?

The other day a friend of mine (a business man in his forties, and a good dancer) stopped me on the street and in a rather disgruntled voice said:

'Dave, what in the hell do girls go to dances for? Last night I asked eight girls for dances and got turned down by every one.'

Frankly, that's a good question and one I've heard discussed numerous times by teachers and dancers alike. I've even put the question quite bluntly to a few negative females myself. Of one thing I'm quite certain. There is no single answer to this problem.

Some girls openly state (never themselves, of course) that certain of their friends attend dances in the hopes of meeting their 'one-and-only' on the dance floor. And some do. Although it seems to me that this is going about it the hard way--and besides, girls, think of all the good dancing you're missing.

But seriously, gentlemen, don't wear your feelings on your sleeve while attending a public dance. If you get turned down (and who doesn't?) keep right on asking. And when you ask, do it with a smile and an air of confidence about you. Remember that some girls, like some men, don't like to dance with a person unless they know that the party is a reasonably good dancer. After all, a man has the privilege of looking the 'field' over before he asks a girl to dance. Isn't it fair then to allow the girl the same opportunity to accept or decline dance partners as she sees fit?

(Concluded on page 14)

HARVEST MOON BALL
(Continued from page 8)

into the winner's circle, but only after dancing off a tie for first place against the talented team of Fay Riggio, and Tom Garzia.

This was a unique event since, in addition to the tie for first place, there was also a tie for third place. This brought Peggy and George Morris against Constance Matarese and Peter Dattoli.

The dance-off brought third place honors to the Morrises.

Ed Sullivan, serving as master of ceremonies for the sixteenth consecutive year, kept the show moving at a rapid pace. Ed not only ushered the competing teams to the dance floor but also introduced the glittering array of professional entertainers who performed for the vast crowd.

These stars of show business included Milton Berle, Sid Caesar and Imogene Coca, but the show stealing honors were shared by Vaughn Monroe and his Moon Men and Moon Maids; two comely young ladies, Mimi Benzell, of opera and television fame, and Nanci Crompton, the amazing young dancer.

Ed also introduced the celebrities among the spectators, including Mayor and Betty Impellitteri; Bob Moses; the newly-crowned Miss America, Colleen Kay Hutchins; the stars of "Saturday's Hero" Donna Reed and John Derek; Margaret O'Brien; Colleen Gray and Jeffrey Lynn; Constance Moore; Marlo Lewis, CBS' television producer, and Lou Walters, entrepeneur of the Latin Quarter.

Walters, of course, will see more of the Harvest Moon Ball champs, since among the prizes was a $2,000 group contract for a one-week engagement at his famous night club. This went to the first-prize winners in each dance, along with a similar contract for an appearance on Ed Sullivan's "Toast of the Town" television show. First-prize winners also shared, along with second and third-placers, in the distribution of $2,950 worth of gift certificates from three of New York's leading department stores.

Two Panels of Judges.

The awarding of these prizes was dependent on the decisions of two panels of judges. One panel of five judged the four Ballroom dances and the Jitterbug and was composed of Helen Wicks Reid, Port Washington, L. I., Elsa Heilich Kempe, Elizabeth, N. J., Kathryn Ellyn Lewis, New York City, Fred Frobose, Nutley, N. J., and P. J. Mastrolia, Jersey City.

The second panel of five judges graded only the Polka contestants. This panel was composed of Helen Forester, Upper Montclair, N. J., Jack Stukas, Hillside, N. J., John O'Brien, New York City, Murray Sherman, Brooklyn, and Walter Dana, New Rochelle.

The Harvest Moon Ball is sponsored by THE NEWS Welfare Association, Inc., which will contribute the net proceeds to charity. These contributions, over a period of years, have totaled more than $600,000.

ALFRED DOWLING and SUSAN MEYER, team number 9, winners of the Harvest Moon Ball contest held at Madison Square Gardens on September 12, 1951.

A SUBSCRIPTION to the DANCING STAR makes an excellent XMAS GIFT for dance students....

DANCINGLY YOURS
(Continued from page 7)

Work all you can and do the various types of dancing you know each time you have an opportunity. Obviously, actual TV appearances will help greatly. Today, TV talent scouts are literally running rampant throughout the country in search of good acts. If your goal is TV, keep right on trying and you're bound to connect.

WHAT TYPES OF DANCERS ARE BEST SUITED FOR TELEVISION?

Billy Daniel and Lita Baron are, in my personal opinion, two perfect dance types for television. Billy, who has been dance director at Fox Films for years, dances well, has a good singing voice, speaks lines with chic, and can whip up ensemble choreography to surround his numbers that is well balanced and fetching. He appeared with Lita Baron in several dance duos, and although a new routine for both, they had the finish and smartness of a well seasoned team.

Strangely enough, I made a trip to Las Vegas, Nevada, (where as yet they don't indulge in TV) just to observe this pair at the El Rancho, in action. My dear friend, Earl Moran, of calendar-girl fame, who now resides in Las Vegas, helped me in my search, just as in New York he helped me find jobs for needy ballerinas.

WHAT ABOUT THE SIZE OF TV DANCERS?

Billy is somewhat under six feet, weighs about one hundred and fifty pounds, while Lita is about five feet two or three and weighs around a hundred and five pounds. Both are creative and versatile. They give out with a sincere joy for living, both in their dance and attitude.

KEN MURRAY SAYS:

'The TV camera will look right into your heart.'

Based on Mr. Murray's advice to me, I should like to add that, to be a success as a TV dancer one must possess at least a modicum of ability. He should be sincere in purpose, positive in attitude and have a great measure of tenacity. With these attributes one has every chance to succeed.

BALLROOM PATTER
(Continued from page 12)

To be sure, there are always those females who crowd the very edge of the dance floor looking as though they wanted to dance, but who actually seem to take a somewhat fiendish delight in seeing just how many males they can turn down.

I would like to hazard a guess that these definitely negative individuals are in some manner frustrated. To have men at their beck and call apparently inflates their ego. Being in a position to accept or decline dances affords them a feeling of importance unknown to them in their every day humdrum existence.

And lest any of you feel like giving up in despair after you've been turned down a few times, I suggest that you read the following item which ran in the February issue of the Dancing Star:

... 'I once went back to the Trianon Dance Hall at sixty-second Street and Cottage Grove Avenue where I learned to dance and thirty-six girls refused to give me a dance before one finally consented.

(The foregoing is a true experience author James T. Farrell wrote about in an article for the magazine 'Tomorrow.')

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EUGENIA SCHOOL of DANCE
51 Franklin St.
Fall River.

BREEZING THROUGH NEW YORK

(Continued from page 5)

Adrienne Parker, former dancing star with various successful Broadway shows to her credit, is now teaching in Chelsea Massachusetts.

La Nada, prominent teacher of Laurel, Delaware, who conducts three dance schools, passed through New York enroute to Jacob's Pillow.

Florence Bartova of Great Neck, New York has just returned from Miami, Florida to resume her dance classes.

Pascuita Basalo, dance teacher from Caracas, Venezuela, is visiting New York before departing for home.

-S-

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WHEN IRISH EYES

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136 The Sheik
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6666 DIXIE SLOW MILITARY
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YOUR CHILD and BALLET
(continued from page 4)

what about toe dancing?

Here is a most important question. I cannot stress too much the dangers of beginning toe work too soon.

What parent wants to run the risk of developing life-long disability in a child? This can easily happen when toe or pointe work is begun too soon and not under the guidance of a really competent and experienced teacher. Pointe dancing is the ultimate in ballet technique for the feminine dancer. The body must be thoroughly conditioned for it by developing strength in the back, the thigh muscles and the arches of the feet. Damage done to a child sometimes does not show up at once but may result in serious foot and back ailments in later years. Children vary according to physical structure but it is safe to say that two or three years of preliminary technical training should precede pointe work depending on the age and the number of lessons taken weekly.

what of the child under eight?

Pre-ballet or preliminary rhythmic and co-ordination training for children of younger years to prepare them for the study of authentic ballet is excellent. Under a good teacher they will learn to take direction, to discipline their thought, to listen to music and develop their sense of rhythm through simple exercises, danced nursery rhymes and folk dancing. Under no circumstances should they be permitted to do toe dancing and very little formal technique should be given them.

can ballet exercises correct physical defects?

(To be concluded in the December issue.)

biographical brief

Thalia Mara, author of YOUR CHILD and BALLET, is co-founder with Arthur Mahoney of the School of Ballet Repertory in New York City. A distinguished artist in the concert and theatre field, she has toured extensively both in this country and abroad as leading dancer with ballet and opera companies.

She has appeared as guest artist at Lewisohn Stadium in New York; was featured dancer in Radio City Music Hall and Broadway shows. She created the leading feminine roles in CROSSTOWN, PARNASSUS and LA NOCHE CLARA, three original choreographic works by Arthur Mahoney.

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It's a Fact!

'Jim Crow' Rice is generally credited with fathering the Negro Minstrels. Rice had an odd limp which caused him to do a peculiar sort of step when he danced, which he called 'rocking de heel.'

Two of the earliest American stage dances were the essence' and the 'clog'. The essence was danced in soft shoes without taps, while the clog was performed in wooden shoes. History shows clog dancing to be of continental origin and centuries old.

Eddie Horan was the first dancer to introduce the 'cane' dance. So expert was he in tapping out rhythmic accompaniment to his own dancing that he gave the illusion of two dancers performing together.

Burlesque shows, a la American, had their inception between 1865 and 1868. Early performances were patterned after the lady minstrel shows which included clio and variety bills. Comedy was built around a single comedian. The humor was based on 'bits' or sketches and was often bawdy and obscene. Today similar bits are used in many Broadway revues.

In the 90's many men attended Burlesque shows surreptitiously, using alley entrances to go and come. Arrests were frequent, with most theaters using a light, signaling system at strategic locations to warn them when the law was near. Out of this beer-drinking atmosphere came such great comedians as: Leon Errol, Bert Laher, Clark and Mc Cullough, Fanny Brice, W.C.Fields and Jack Pearl, to mention but a few.

DANCE LINES

(Continued from page 3)

tary of the CNADM is one of its founders.

The death of Lola Menzeli , one of the few American Ballerinas to literally create a dance sensation, brought some 8,000 letters, cards and telegrams of condolences to her husband, Senia Solomonoff.

Jimmy Selva and Dave Ringle had their newest song 'The Waltz of Love' sung over the air by the New York City police glee club on August the 10th.

GREETINGS

Before signing '30' to this month's column we want to welcome the following advertisers to the pages of the Dancing Star: **Dance Art Co.**, of San Francisco, Calif.; **Jack Darrell**, of New York City, N.Y.; **Billy Truehart**, of Hollywood, Calif.; **Glenn Shipley**, of San Francisco, Calif.; **Firestone Dance Supplies** of Yonkers, N.Y.; and **Julian Dancing Footwear Co.**, of New York City, N.Y.

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laugh lines

MOVIE DANCER: "Didn't anyone criticise you for filming an automobile in ancient Rome?"

DIRECTOR: "No, but I did get a dozen letters calling my attention to the fact that the car had a California license on it."

DANCE DIRECTOR: "Unmarried?"

CHORUS GIRL: "Twice."

TAP DANCER: "He called me an ass."

BALLET DANCER: "Well, don't stand for it."

TAP DANCER: "What'll I do?"

BALLET DANCER: Make him prove it."

1st CHORUS GIRL: "Milly left her dance shoes at home again. I believe she'd leave her head if it weren't fastened on."

2nd CHORUS GIRL: "Yes, I guess you're right. I heard her say only yesterday that she was going to Colorado for her lungs."

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